DIXIELAND DRUMMING

INSTRUCTION

by

Ray Bauduc

FAMOUS DIXIELAND DRUMMER WITH

Bob Crosby's ORCHESTRA

PUBLISHED BY

WM. F. LUDWIG DRUM CO.

1728-30 NO. DAMEN AVENUE

Chicago

PRICE $1.00

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1728 No. Damen Ave.
Chicago, Illinois, U. S. A.

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Printed in the U.S.A.

NORTHERN LITHO. CO. CHICAGO

#001422

PUBLISHER'S PREFACE

Fine musicians generally agree upon the synonymy of Ray Bauduc and Dixieland Swing. Like Wingy Mannone, Louis Prima, Emil Stein, Louis Armstrong, Johnny and Baby Dodds, Zutty Singleton and other great musicians of the Southland, Ray Bauduc inherited that rare rhythmic instinct and incomparable conception that New Orleans bestows only upon her favored sons.

Brought up under the influences of early untainted and unrestrained swing, endowed with a natural ambidexterity, blessed with good taste and consumed with an overwhelming desire to perpetuate the music and true rhythms of his beloved Southland, it was inevitable that Ray Bauduc would become one of the brightest stars in the world of drummers. Like Bix Biederbecke and Eddie Lang, whose names and accomplishments have gone down in the immortal pages of musical improvisation; so now, as his contribution, Ray Bauduc reinscribes indelible and lasting impressions upon those same pages.

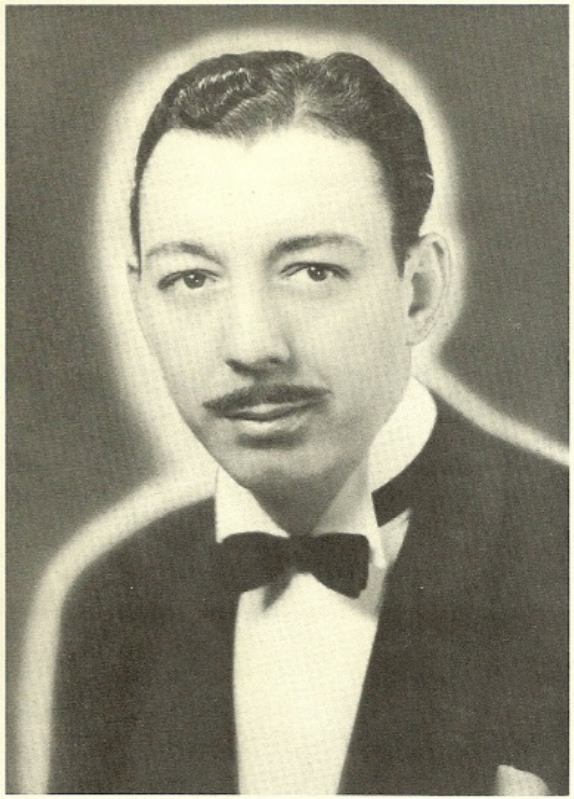
The Publishers of this, the first book of true Dixieland Drumming feel proud that they were able to prevail upon Ray Bauduc to put down, (which we believe for the first time in musical history), all the intricate patterns and flagellations that comprise Dixieland's own swing style. The drummer studying this work will find the basic formula and all secrets generously explained. It is upon this open minded attitude that Ray Bauduc is to be particularly commended. We feel that the need for such a work has now been adequately met and, in bringing this Dixieland Drumming into print, we feel, too, that we are helping to perpetuate the magical rhythms that belong to the South.

We sincerely hope that you, as an accomplished drummer, will find this material both interesting and applicable to your future career.

WM. F. LUDWIG DRUM CO.
MODERN DIXIELAND SWING DRUMMING

By Ray Bauduc

Published by Wm. F. Ludwig
Edited by Sam C. Rowland



Ray Bauduc

BIOGRAPHY

No doubt, Ray Bauduc's fine taste and conception in music was inherited, for his musical keenness is too finely developed to have been an acquired ability. At an early age he used to play around with his brother Jules' drums at home and on club dates Ray would proudly carry his older brother's outfit around in the same manner and with the same pride which a small boy feels when following a parade through the streets. Coming from a family of musicians, naturally his desire for music was all the more intense.

Getting a taste for the fine swing style that was New Orleans' own, Ray took advantage of every opportunity to watch the good musicians that were around New Orleans. Most of his spare time was spent in watching Baby and Johnny Dodds on the "Sidney" (one of the largest Mississippi Boats), who at that time played with

so much feeling and seemed to get such a kick out of the job that it was a real inspiration to the youngster. Finally, using a spare set of his brother's drums, Ray landed his first job in a "nickel show", the Thelma Theatre - - - - a three dollar a week piano and drum job. This, as jobs of that type went in those days, gave him an excellent foundation and helped to build that excellent technique that is his enviable possession today. This job called for the use of all traps to catch the comedy gags on the screen and helped in this manner to develop that spark of originality that had been dormant until this time. It turned out that the practice which he received in the picture house would have paid dividends even if he had been required to pay the management for the privilege of playing in the place.

On rest periods, young Ray would go into the projection booth and hang around the operators. It so happened that one of these operators took a liking to the youngster and asked him if he'd like to see a "real fine" drummer work. This operator was doubling between the Thelma theatre and the Palace and this gave him the opportunity to let Ray stand in the Palace Booth to study the technique of Emil Stein. Stein was one of the finest drummers in the entire South and to quote: "He used to really break it up for 'em and stop the show cold". Stein was one of those rare drummers who knew what to do just at the right time and with the greatest amount of flash.

In the Fall, Ray went back to school, but with a peculiar feeling that school and he were soon going to be strangers. Music now had become his great love, and with the inspiration that he had acquired from Baby Dodds and Emil Stein, plus the little job in the theatre, where he had the first satisfaction of applying his own ideas, there was conceived the same seed of discontent which so often precedes wonderful musical careers for so many young musicians.

The school that Ray then entered was known as the Del Gado Trade School, an institution endowed for the purpose of teaching a trade to the ex-service men who had returned from the war. However, any youngster out of the eighth grade, could also go to this school and learn his preferred trade. Ray decided to study his father's business, mechanical drafting. Rebellion had not yet set in. Associating with men much older than himself, men who were discharged from the army and who had grown up during the war, gave Ray a different slant on life and, to the surprise of everyone, he suddenly grew older himself and seemed to take a man's viewpoint on life.

At this school he met Emmett Hardy, who was also interested in music as a business and the two talked about starting out with their own band. They organized a five piece combination and began playing club jobs and were successful from the first. As these jobs became more and more pressing they began to interfere with school. So the time soon approached when he had to decide on his future. Needing a set of drums (he had continued using his brother's outfit) he made up his mind to buy his own outfit and go where the atmosphere was even more musically encouraging. With this end in view, he took a job at the Werline Music Co. on Canal Street in order to pay for his new instruments. Now, he was commencing to get his own set together and music became a very close and personal thing to him. The first step had been taken.

It wasn't long before the arrangement with Hardy became unsatisfactory because Hardy, coming from Algiers, La., found it more convenient to hire Algiers boys for his engagements. Ray then had to look around for another band job. He soon tied up with the "Six Nola (the initials meaning *New Orleans Louisiana*) Jazzers," a band which he had longed to play in. About this time his father stepped into the picture and suggested that he try to give Ray a foundation in music. So, taking him virtually by the hand his father led Ray over to the studio of the famous "Kid" Peterson, the leading drum teacher of the South. Dad said, "If you want to play professionally, you've got to read like other musicians". (Ray, at this time, made the classic remark: "The band that I play with doesn't read and if I come on the job and read they'll call me 'Union'" (legit). The first lesson with Kid Peterson was on fundamentals. . . . a lot of stuff that indirectly discouraged the aspiring young drummer. Nevertheless he was told to go home and practice then come back the following week. The book lay shut from that week to the next and on the second lesson by some miracle Ray started in at the first lesson and read five in succession before Peterson stopped him. When he got home he started bragging about how he was able to go through the first five lessons and when he was asked by his father to demonstrate this miraculous ability, Ray lost his inspiration and couldn't read the first one. And so ended the musical education of young Ray Bauduc. It was an emphatic ending for he tore up the drum method.

The "Six Nola Jazzers" did a lot of work and soon became very ambitious. Their first step was to change the name to the very appropriate title: "Dixieland Roamers" for they roamed all over the state. The instrumentation was Ray on drums; "Pinky" Gerbrich, trumpet; Eddie Powers, sax; Ellis Stratikos, trombone; Frank Mutz, piano and Frank McCarthy, vocalist. Shortly thereafter, getting tired of all the "roaming" around, Ray left the band and took a job with a three piece combination at the famous New Orleans Old Absinthe House. Here the combination consisted of Ray on drums, Joe Llambius on banjo and "Red" Long, piano. On Saturdays, the band added a sax and Eddie Powers was given the job. Later on the band added Powers full time.

Ray had always had his eyes on the band called the "Jazzola Six", run by Johnny Bayersdorffer. It so happened that the opportunity came the following summer, when Johnny's father, high up in the Grotto decided to take a Dixieland band to the Grotto Convention in Cleveland instead of the conventional Military Band, traditional with the Grotto. Ray was asked to make the trip and requested a two weeks leave from the Absinthe House to make the trip. The boys took a musician along who could play accordion and also doubled on piano when one was available, the balance of the instrumentation was: Ray, drums; Bob Aguliere, accordion; Steve Loycanna, banjo; Eddie Powers, sax; and Johnny Bayersdoffer on trumpet. It goes without saying that his idea was a hit in the North. Cleveland had never seen the Dixieland style of Swing and these boys "sold out" wherever they went. In the Hotel Statler they were standing on the balcony listening to band after band ballyhooing down in the lobby . . . so, what was natural to New Orleans musicians when two musical outfits came together was to start "bucking" and "buck" they did! With five pieces and the fires of Dixie in their eyes the boys started "carving" from the balcony. They had only to outplay about forty pieces of brass below, they rocked the Statler and played all the bands down that cared to take them on. The crowd was wild. Then, during the parade to the Civic Auditorium they were placed on a truck and a few blocks away from the auditorium the parade was halted because of a jam up front. The boys swung out and the people started dancing in the street. This completely blocked the parade. As soon as the driver of the truck would start off a mob of people would lift up the back of the truck and the wheels would do nothing but spin. It tied up the line of march for almost an hour and finally the parade went around the band and the boys played for the street dance the balance of the day. This was at the time when "Yes, we have no bananas" was popular . . . and it had a good run in Cleveland. Incidentally this was Ray's first trip out of the state.

When he got back to New Orleans, Ray went back to the Absinthe House. On Friday nights the Lyric Theatre had a midnight show and Ray used to go down there to watch one of the greatest Dixieland drummers in the business---Zutty Singleton, who was playing drums with "Fate" Morrow's Band. On Sundays, the boys (Fate Morrow's Band) played on the boat "Capitol" using a rhythm section that consisted of String Bass, Banjo, Tuba, Drums and Piano! Ray used to go on these Sunday excursions (picnics) just to be near these fine musicians. It was no wonder that, with his natural ability toward music and the opportunity to listen to fine swing men, his taste for the traditional New Orleans music and rhythm became a matter of second nature.

At this time Louis Armstrong was playing at Tom Anderson's Cafe which added to Ray's enthusiasm as he watched and listened to Louis play. He always liked the way Louis swung the lead which is called New Orleans "Swing-Lead" cornet. This was just another source of fine inspiration to the ambitious youngster.

Ray stayed at the Absinthe House about six months when he had an offer to join Johnny Biersdoffer at the Spanish Fort. It was here that "Nappy" Lamar came with the band. The Spanish Fort was one of those fine summer jobs. Four of the boys wanted to go up to Chicago for the winter season — Ray, Johnny, Charley Hartman on trombone and Bill Krueger on sax. They found a piano player, Dave Lewinter, in Chicago who fitted into their style and used him.

It would be well to mention here that the Spanish Fort job and the return to the Absinthe House consumed almost a year and a half plus the season in Chicago. The band that Johnny Biersdoffer had, made the next trip with the Grotto to Indianapolis, and although Ray did not go this time the boys played opposite the famous "Woolverines" at the Casino Gardens in Indianapolis. They were sensational to say the least and aside from meeting and becoming acquainted with Bix and the rest of the Woolverines they made a good friend of Jack Tilson (a fine Indianapolis Drummer).

After the Chicago engagement the boys wired Jack Tilson who offered them a job in Indianapolis, Jack doing the vocals and Ray on drums. The band went under the name of Tilson-Biersdoffer Orchestra and had an excellent season. Finally they left Jack and the original four went back to the Spanish Fort in New Orleans. The band was reorganized and another good combination was formed. At the end of this season the whole band left New Orleans and without any job in view decided to try the West Coast. So they all left and started out for Los Angeles. On the way out they stopped in Shreveport and played opposite an orchestra known as Doc Ross' band. It was here that Ray first discovered the greatest trombonist he had ever heard. He would stand behind this fellow while the band was playing and become entranced with his work. This fellow would then come over to watch Ray when his band would play a group. The memory of this great trombonist, whose address Ray did not have, stuck in his mind for months and, when he reached New York much later, he insisted on telling all the men about a trombone player he heard in the South that "could play them all down" . . . . . this wonderful musician was Jack Teagarden.

In Los Angeles the boys got a Prologue job in the Metropolitan Theatre in a skit: Opera v.s. Jazz. After

this they opened at the Roseroom Ballroom at Spring and Eighth Streets. While in Los Angeles Ray first met Benny Pollack who talked about the New Orleans Rhythm Kings and the traditions behind the New Orleans style. Ray was quite fascinated with Pollack's style of drumming and said that if Benny ever decided to front his own band that he would like to play drums for him . . . . little thinking that this chance would come before long.

Having satisfied their ambitions to play in the West, the boys again wired the Casino Gardens in Indianapolis and luckily found an opening. Here they picked up a sax and piano player and stayed there for a long time. Deciding to go back to the home territory they all left for New Orleans and had the good fortune to find an opening in the form of a merger with Billy Lustig who had the famous "Scranton Sirens" band. This band had played two winter seasons in New Orleans at the "Little Club". Here the new band played the last of the two seasons. After this engagement the band left New Orleans for Chicago to open at the Rendevous where they followed Charley Straight's orchestra. This was in 1926. They stayed at the Rendevous one month, then the band broke up. At this time Tommy Dorsey, who had recently joined the band, Billy Lustig, "Chummy" McGregor, and Ray decided to go to Detroit and reorganize and "smooth" out in Pennsylvania before going to New York. They induced Jimmy Dorsey to leave Gene Goldkette and join them.

After a series of one nighters around Pennsylvania, they went down to Atlantic City for a tryout and met Joe Venutti and Eddie Lang. Joe and Eddie persuaded Jimmy Dorsey to go with them to New York and Jimmy, in turn, recommended that they take "Chummy" and Ray along. The big band broke up and the three left to join the then famous Joe Venutti and Eddie Lang band which opened at Tommy Guinan's "Playgrounds" in New York. This band was one of the finest in the country at that time. Aside from Jimmy Dorsey, Joe Venutti, Eddie Lang, Ray Bauduc and "Chummy" McGregor, they had "Chichi" Carmen on bass and Red Nichols on trumpet. (Lang played guitar, Dorsey, sax; Venutti, violin; McGregor, piano). Later Frankie Signorelli went with them on piano. Such men as Bix, Trumbauer, Tommy Dorsey and Miff Mole, "sat in" just for the "kick" it handed them to play with this, the "tops" among bands of that period.

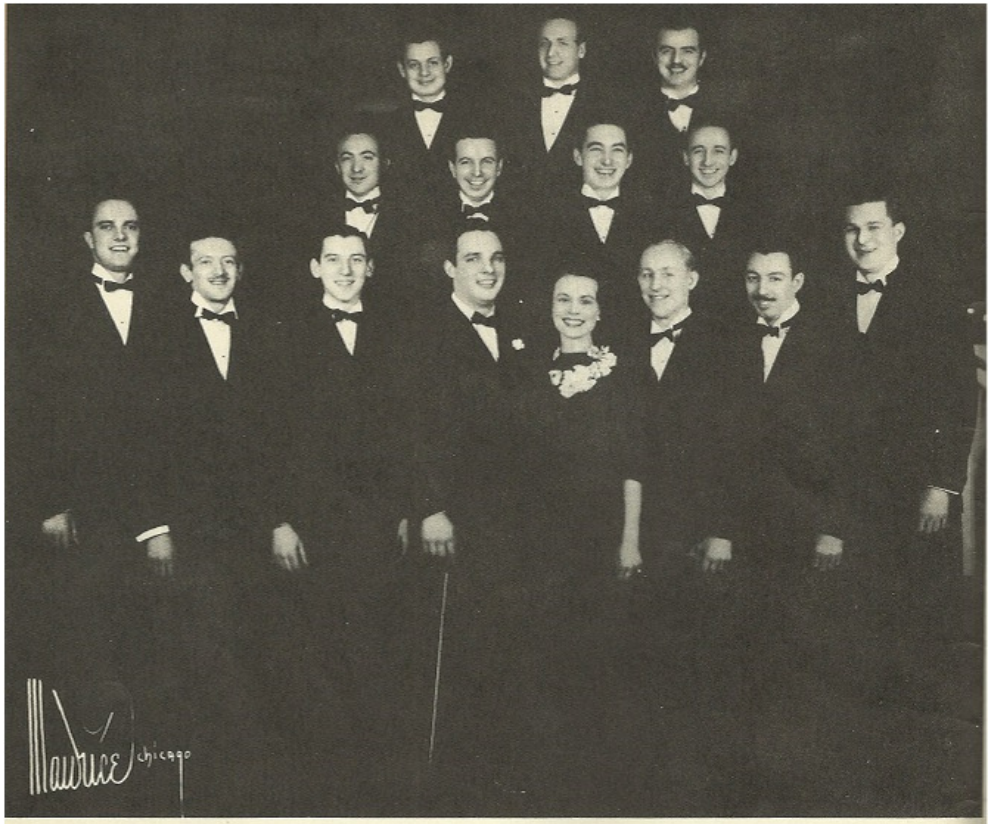
During the engagement in New York, Jimmy Dorsey got some recording jobs with Freddy Rich and Jimmy suggested that he ask Ray to take over the drums for these recording engagements. This led to the hiring of Ray, not only for the recording dates but for vaudeville during the daytime; Ray was put in for this too, along with Jimmy. Ray then played with Freddy Rich in the day and with the Venutti-Lang band at night in the "Playgrounds". The inevitable thing happened with the Venutti-Lang band, (as is usual with most "Musicians" Bands) — it attracted only musicians who jammed the place and practically took it over every night. To quote, "It got so that whenever anyone would take a break some one would "turn over a table" . . . . . and so the job folded up"! All this time Ray was trying to sell the band on Jack Teagarden, telling them what a marvelous musician he was but no one paid any particular attention to his continual ravings. He was finally justified when Jack eventually did get to New York and recorded "She's a Great, Great Girl" . . . where his fine trombone work suddenly changed the other trombonists and their styles overnight.

After the job at the "Playgrounds" he continued with Freddy Rich (1926) and stayed with him for three years making the European Trip with the band.

Upon his return to the United States, Vaudeville engagements were becoming scarce so he decided to leave Freddy Rich and look for another opening. Ben Pollack was in New York and was engaged for the "Hello Daddy" show. Ben was to front the band instead of playing drums and Ray was given his long awaited opportunity to join. It was while he was with Benny that he used to go out to Small's Paradise and watch Charley Johnson's drummer, George Stafford, who was a real source of inspiration.

Bauduc was with Benny Pollack from 1928 to 1934. During this time they made countless records for Victor and every other kind of a record under various names. With Freddy Rich, records were made for Harmony and on other recording dates they used the name "Astorites". There were countless records made with Venutti and Lang, with Red Nichols and the Five Pennies and with Miff Mole. Practically every record company in the country was using part of these combinations under assumed names.

Finally the Pollack band dissolved in California and some of the boys went back to New York in an effort to reorganize. They talked over the idea of incorporating and acted upon this plan while the men were still available. Gil Roden was elected President and Business Manager. He immediately got in touch with Red Nichols who hired them under his name to open the Kellogg "Pep" program. This was in 1935. While they were on this program they continued rehearsing in order to find the right combination of men. Finally they got together with Rockwell-O'Keefe, Inc., put Bob Crosby in to "front" the band and started out with the same combination that they have at the present time---one of the greatest Dixieland Swing Orchestras the country has ever seen!



BOB CROSBY'S ORCHESTRA **FRONT ROW: Bob Haggart, Bass; Eddie Bergman, Violin; Zeke Zarchy, Trumpet; Bob Crosby, Director; Kay Weber, Vocalist; Ward Sillaway, Trombone; Ray Bauduc, Drums; Yank Lawson, Trumpet.**

MIDDLE ROW: Noni Bernardi, Saxophone; Nappy La Mare, Guitar; Eddie Miller, Saxophone; Matty Mattlock, Saxophone.

BACK ROW: Warren Smith, Trombone; Gil Roden, Saxophone; Bob Zurke, Piano.

THE NATURAL APPEAL OF A DRUM

The drum is the most fascinating of all instruments. It is universally accepted by all races because of its extremely rhythmic character, its martial color, and predominating accents, except one the Eskimo, who has no instruments at all.

The rhythmic beats of the drum prompt motion, movement, and action.

The most primitive races use the simplest rhythmic beats, while the English speaking people use the complex or modern forms, with Cuban Rhumba a close second.

This development of drum rhythm in our modern dance bands has reached the point where it becomes necessary to make a special study of it, if best results are to be obtained.

All rhythms and syncopated beats are based upon simple forms.

THE TECHNIQUE OF THE MODERN DANCE DRUMMER

By Wm. F. Ludwig

In the modern dance band the rhythm is of greater importance than the melody. The drums are the principal instruments of rhythm.

Music educators, students and publishers of instruction books have for years admitted the need for modern publications to properly interpret the transitory period of music migration from the conventional to the modern trend of Swinging Dance Music; more so in relation to the technique of the drums than the technique of other instruments.

This delinquency in the interpretation of dance drumming can easily be accounted for, principally due to the erroneous idea in some quarters that the drummer merely beats the time; therefore, he needs no special coaching to adapt himself to the new mode of this fascinating music interpretation.

While this was the accepted rule in the early days of rag-time (later developing into jazz, syncopation, and tango) we have since progressed to a far more intricate style of modern dance music interpretation, referred to for the moment, as Swing — exacting greater skill from all players and offering to the drummers possibilities heretofore considered out of place.

The drummer in this modern Swing Band is not only permitted to, but actually is expected to take an occasional rhythmic solo passage. It is the writer's firm opinion that this is the liberation of the well trained drummer; here then is the opportunity to express your individuality by means of cleverly phrased rhythmic passages, using the printed part merely as a guide.

It must not be assumed from the foregoing remarks that the modern drummer need not read music, on the contrary he must, in fact, be well founded in the elementary rudiments of both music and the technique of his instrument.

It is well known that the best dance pianists studied primarily for the concert stage, then, with that training and background, became artists in the dance field. Drummers must do likewise. Study faithfully your elementary standard twenty-six rudiments of drumming, for they are the foundation of all drumming. I cannot emphasize their importance too strongly, make daily use of your practice pad and exercises, and use a heavier stick on your pad than you do in your dance work.

The drummer or pianist who starts with rag-time remains in the groove. To follow the modern trend you must be well grounded in fundamentals.

It is taken for granted that the student who takes up this book is well trained in the elements. If not, I suggest a teacher and the twenty-six rudiments. This book is intended for the advanced professional, and teacher of modern dance drumming.

The writer has had a book of this kind in mind for years and finally resolved to delegate this work to someone better fitted for it than he. The delay was well rewarded in the discovery of a very talented drummer, Ray Bauduc at present with Bob Crosby's Orchestra, who is outstanding in this field.

Ray is the expert Dixieland Drummer, who deserves much credit for his unselfish devotion and generous time given to the preparation of this work. May it please the fraternity to make full use of his earnest efforts to be of help to all who love this branch of drumming.

THE BIRTH OF DIXIELAND SWING

By Sam Rowland

Originally, Swing as created and developed in New Orleans, made its first debut in the band of the pioneer Nick La Rocca who organized the famous orchestra known as "The Original Dixieland Jazz Band". It was further advanced by "King" Oliver's famous New Orleans "Magnolia" Orchestra, Freddy Keppard's "Creole Jazz Band", Kid Ory's Jazz Orchestra, and finally carried North to Chicago by "King" Oliver and introduced at the Lincoln Gardens.

Its acceptance came in 1909 when first recognized and appreciated at the hands of the master swing-men . . . . "The Original Dixieland Jazz Band". While traces of swing went back as far as the period from 1900 to 1905 when it was introduced by a few individual performers, it failed to catch on until established by the Dixieland Jazz Band of Nick La Rocca.

Swing, as far as music history is concerned, is considered as neoterical. At its inception it was clearly the product of a small group of creative artists and served only as a means to an end. This group of musicians fortunately knew nothing of the classic composers and their works. Thus, having no criterion to follow (or confuse them), they gave birth to a purely American type of music that was destined for immortality . . . . a style of "music-ryhthm" untouched by education and inhibition and unencumbered by commercialism and precedent. It provided emotional egress for the hearts in the Deep South. Here was pure music played for their own amusement . . . . . unadulterated expressions of their own feelings. It had to be that way for these musicians at best, had only a perfunctory knowledge of the written note. While these musicians were composers of pure swing there could be no record written for posterity . . . . what they accomplished could be only a memory. Swing can be written down by listeners but the mood and feeling is lost . . and swing without the mood is an imitation. Then, too, if written "swing" becomes set from continuous playing it evolves into something that isn't swing at all. Consequently, swing in its original state was strong and full of vitality.

If it weren't for a few of the masters like Ray Bauduc, Louis Armstrong, Chick Webb, Wingy Mannone, Baby Dodds, Zutty Singleton, Frank Snyder, and a handful of others Swing in its original state would have been entirely lost today. Because these musicians carried the torch through the years the Dixieland Swing is the at-

(Continued on Page 8)

THE BIRTH OF DIXIELAND SWING

(Continued from Page 7)

By Sam Rowland

tempted current expression of the modern artist, though somewhat spoiled in its modern form by influences that are cultural. Artists like Ray Bauduc, Zutty, Louis, and others born and raised in the traditional swing of New Orleans perform in the real and accepted manner. All the spontaneity, fire, and inspired improvisation are inherited and instinctive parts of their performance.

Swing in its original form may not have been polished or suave; it may not have been as acceptable to the drawing room as the modern "swing" . . . . but originally it has a natural freshness and tremendous vitality. As it evolved to its present state, swing now falls into four classifications: (1) Dixieland (Jazz) Swing, the original; (2) Modern Swing, refined through educational influences; (3) Arranged Swing, a combination of No. 2 and without the privilege of free improvisation; (4) The Jam (session), strictly improvisation and may be a combination of No. 1 and No. 2.

While swing has the characteristic of freedom, whether considered from a melodic or rhythmic point of view the abuse of its name is likely to hasten its expiration as far as the public is concerned, (just as Jazz was erroneously associated with wild blatency and succumbed because of bad taste in publicity and wholesale misinterpretation). Because of the ambiguity surrounding the term "swing" and its evident misuse it might go the way of Jazz. Unfortunately every type of present day rhythm is referred to as "Swing" and as such is merely a potpourri at best. To the musician, however, swing is permanent because of the freedom it allows and the release it provides from musical inhibition. Thus, there shall be some digression in its course but the ever recurring cycles of music will keep the true Dixieland Swing alive indefinitely.

Because of the assured future for Dixieland Swing, there should be an effort made on the part of the musician to understand it. To us swing is INDIVIDUAL OR COLLECTIVE IMPROVISATION UPON A THEME (melody) AGAINST A MUSICAL BACKGROUND OF IMPROVISATION. The term "collective improvisation" as used above does not mean every performer for himself with utter disregard for individual feeling and expression. Neither can true swing be 'arranged' . . . for swing is personal, and not the interpretation of one artist's feelings while the arrangement was being written and interpreted by another artist later in an entirely different mood. Swing is the result of inspiration and feeling and is the only type of music and rhythm that allows true improvisation . . . there are no limitations except those that are self-imposed.

The fascinating rhythmic patterns of swing are at their best when expressed through the drums. It is fascinating because at times its tremendous locomotion carries a high degree of exhilaration . . . it calls for effort, both physical and mental, but offers in exchange no point of restraint or limitation. Yet, it demands that the performer shall understand its moods . . . . and thus become its master. It is an obedient servant to the swingman who understands his instruments, but confusion has no place in its careening tempos. And therein lies the secret of the great swing drummers, who inspire listeners and performers alike in their mastery of drums, their uncanny interpolations, their excellent taste, and their fine conception.

Improvisation is great only when it comes from the heart and executed in good taste. . . But mastery of the instrument and sound knowledge must first be learned. It is to better understand Dixieland swing that we have discussed it at this length, for if the subject upon which this entire book is based remains nebulous, our purpose is defeated. Drums played in the true Dixieland Style have an electrifying effect upon musicians and listeners alike because the rhythmic inheritance of all people makes the drum universally loved and understood. If in our explanation, and we hope, enlightenment, of the real Dixieland Style you become better acquainted with its magnetic rhythms and are helped through these pages to augment your style and grasp the intangible elements of Southland's Swing then our purpose has not been in vain.

Drummers, arrangers, and other musicians over the world have long admired Ray Bauduc's style. Little consideration has ever been given to the fact that the men in his band think along the same musical and rhythmic channels. We mention this so that one may better understand why his work is so effective. The drummer cannot lift phrases out of this book and apply them to just *any* band at *any* time. Much care must be exercised in building up the proper mood, both in the drummer and band, before one can hope to attain the actual Bauduc effect. In the following pages we repeatedly emphasize the need of applying various phrases *at the right time*. The drummer must always use good taste. . . .This is all important.

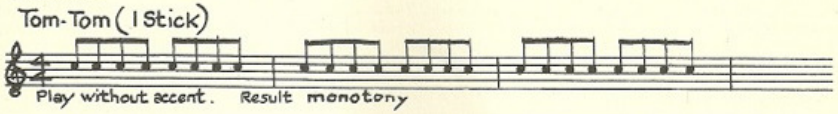
The publishers wish to impress any drummer who studies the various phrases and beats presented herein that he is expected to have had previous fundamental experience, for this is not intended to be a drum method, nor can it be used for elementary study. This book is strictly for the advanced student and the professional. We have taken the liberty to present preliminary exercises showing basic rhythmic structure in the hope that the drummer may become better prepared to understand the intricate patterns that are solely Ray Bauduc's. Mr. Bauduc has had innumerable requests from drummers over the world to show some of his favorite breaks, stop-choruses, phrases, etc. The publication of this book will satisfy many of these requests.

While Ray Bauduc is known as a natural Dixieland drummer, who best portrays this style, it is almost impossible to illustrate his various ideas in a readable manner. Many arrangers are unable to grasp the proper fingering, so the drummer must have a clear conception of true Dixieland rhythms in order that he may properly interpret them. For this reason alone the publishers have worked in collaboration with Mr. Bauduc and his arrangers, in an effort to accurately illustrate the exact manner in which he plays these and to properly interpret the fingering of these arrangements, one will observe several means of transcribing them. We have correlated all rhythms, divided and placed them in their proper classification. Observe carefully all steps and progressions, and it will be found that Dixieland's own true style can be understood.

ALL RHYTHMS AND SYNCOPATED BEATS ARE BASED UPON SIMPLE FORMS

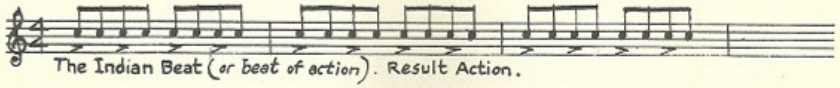
The Accents Produce Rhythm

EXERCISE



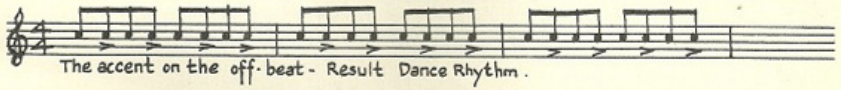
It will be seen that this group of notes, (all of the same valuation) played consecutively, produces a monotonous form of elementary rhythm. The production of these beats is nothing more than the beating of time. Their very regularity evolves into a most monotonous form, regardless of the rate at which they are played.

EXERCISE



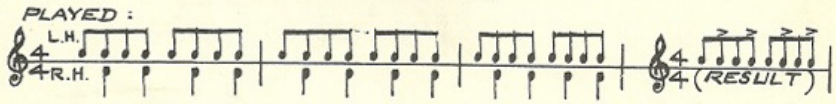
It is remarkable what happens to the regular beats shown above when accents are placed at definite intervals, ie., the four beats of each measure. The result is the traditional "Indian Beat" which evolves from monotony to one of tremendous action. The accents have a driving force, and the illustration is one of the most important examples of applied accents.

EXERCISE



Now, when accents are placed on after beats of the measure, a different form of rhythm results. This is the basis of dance music. By placing the accents on the second and fourth beats of the measure, a very definite "lift" is obtained, and the rhythm becomes buoyant. It has a carrying power rather than the one above which exerts a driving force. In other words the change in the application of the accents either "forces" or "carries" the listener.

EXERCISE

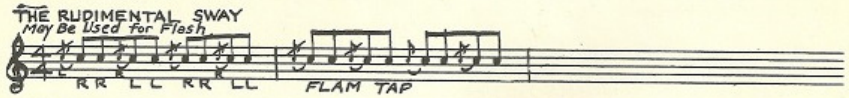


L.H. = LEFT HAND. R.H. = RIGHT HAND.

This illustration shows how accents on the after-beat are fingered. Left hand plays the continuous rhythmic figures, while the right hand plays after-beats.

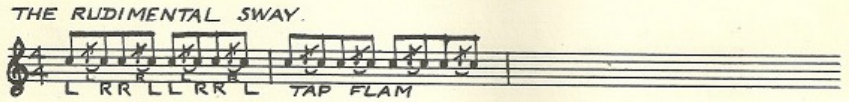
EXERCISE 1.

Exercise 1 shows the reverse of the previous example. The accents placed on the beat produce the impelling forward motion which is the basis of march music. Play the first two measures with the left hand only, then add the right hand to each beat. Count four beats to each measure slowly. The addition of the right hand thickens each beat sufficiently to create the proper accents.

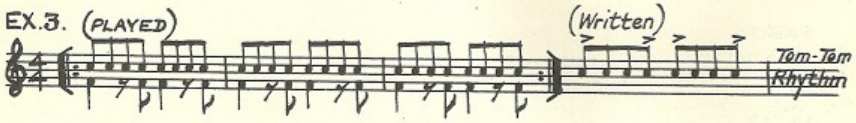


The Rudimental Sway is a very distinctive and flashy fingering which uses the same basic rhythm as shown in the previous exercises. The flam placed upon all four beats of the measure retains that driving force even though no accent is marked. This same figure is acceptable in many spots in modern dance arrangements, and used either upon the snare drum, bass drum counter hoop, tom tom, or top of the heavy cymbal with the tips of sticks for flash. Rudimentally, the figure is the Flam Tap. This exercise simply elaborates the second example, "Indian Beat".

This exercise reverses the rhythm by thickening the after beats or accenting them whichever the case may be by applying both hands.



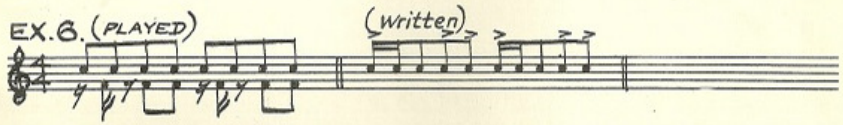
Here is the Rudimental Sway showing the application of the flam to the after-beats of the measure. While this in Rudiments, is called the Tap Flam, notice that it elaborates the rhythm of the third example. It becomes a flashy rhythm when applied to dance work, and used on drum, traps, or alternating hands on both drum and traps. Also applied to Band and Martial Music.



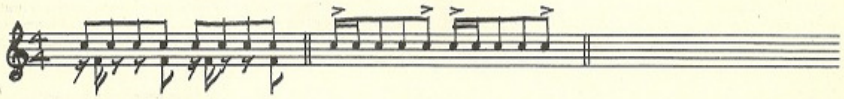
Exercise 3, shows the fingering for certain types of tom-tom rhythm. It illustrates very clearly the solidity of the left hand while the right stick plays those beats used for rhythmic purposes. It is well to thoroughly understand the execution in order that the drummer will familiarize himself with the reoccuring solid left hand as it is applied in so many of the subsequent intricate phrases written by Mr. Bauduc.

Exercise 4, is another illustration which shows the solid application of the left hand, while the right is used to complete the proper figure. This is purely an exercise, but can be applied as an "unestablished" rhythm using the right hand on traps while the left hand stays on the drum. If the accents are changed to the first beat of each group of two sixteenth notes, the exercise produces a definite lift. Another example of what can be accomplished by applying or changing accents.

Exercise 5, uses the solid left hand. It shows the right applying eighth and sixteenth notes to complete the interpretation. Here again the right hand may be used either upon the snare drum or upon the traps.



Exercise 6, uses a solid left hand when applied to dance rhythm, while the right hand executes the rhythmic pattern, thus making a typical unestablished phrase. Some drummers may add one or more beat with the right hand. This beat is placed upon the first beat of every bar and executed as a flam, which thickens the first beat and also provides fullness. Can also be used on traps.



This exercise is practically the same as number six, except one accent is left off in each group of notes. It illustrates how a different effect may be obtained by dropping one accent from each group. A careful study of these exercises will enable the drummer to perceive the many apparent possibilities in basic forms. It will show him too, a means of weaving intricate yet interesting and practical rhythmic patterns.

PRELIMINARY HINTS FOR DRUMMERS

In writing drum parts for Dixieland arrangements, one finds that such phrases as presented here are too difficult for the drummer to read on sight. These Bauduc Dixieland Rhythms will enable the drummer to better understand and interpret the moods and thoughts of the arranger. Thus when the arrangement is being made, it is only necessary to write the introduction, first and second endings, modulations, as tympani, bells, etc., and certain rhythms.

One reason why so much thought has been given to the establishment of the left hand on the preceding pages, is because the Dixieland phrases demand solidity of the left hand. The right should be free for ratatats.

Remember dancers need the after-beat, and will always wait for it.

In ordinary drumming where the written score is used, the drummer needs a mechanical knowledge, good technique, and an ability to read the written note. Experience too, counts, particularly during show or stage numbers. But all of this is classified as mechanical knowledge. Generally speaking, regular creative work is taboo. In modern dance the drummer is the author, and it is here that Ray Bauduc's efforts should help the drummer to create and improve his taste.

Don't get into that well known rut by thinking that there is nothing more to be learned. There may be some drummer in a comparatively unknown spot that may have something which would help you improve. Try as much as possible to observe other drummers—see how they meet their various problems. They may have a beat or two that will fit your style, yet on the other hand, don't copy another drummer's *style*, for the chances are that his work, like yours is built around his own personality. Since you can't make over your own personality, don't try to adapt yourself to some other drummer's. Along this same thought, strive to build style, attain originality, endeavor to create that certain something which will fit your personality, that cannot be copied by some other drummer. Be creative always!

As you go along think breaks, phrases, and beats which if put into music will become the solo to the chorus of the tune.

Don't play from the eyes, play from the mind.

What is not generally known is this: If the band is swinging, you can put in the "corniest" of all tin eared beats and they will fit perfectly. If you are jamming you can set a figure for the brass which automatically becomes a rhythm, because the rhythm section will go with you.

Be alert . . . watch. Remember—when that trombone player takes a breath, something has to fill in and what you fill in at this point must send him for his next riff.

You instinctively know that when the solo Trumpet plays his chorus he must send the band, but it is up to you to weave a pattern before he gets off, and so your "sender" must be powerful. "Senders" are a study in themselves.

Here's another thought. The piano player is playing two with the right hand and four with the left. String bass plays two or four, or pizzicato or arpeggio. The bass drum must play four or two, or syncopate to fit, so either play press roll with accents or after-beat, or with cymbal on the down beat; or play snare drum in the same rhythm as the figures in the background, and fill in important spots (during breaths) to make fullness.

The "Natural" thing to do requires vast technique. One cannot just play a group of notes even if they are good—IF THEY DO NOT FIT. It's like wearing an overcoat in the middle of the summer. The coat may be good, but it's the wrong time. What notes are used, they must "drop in," and must be a product of exceedingly good taste, and always fit. They must be inspiring, yet instinctively done. No matter how well a drummer may be schooled, he cannot drop in just anything blindly and mechanically at random. Another word for it is conception. The drummer with good taste is like the man who starts to buy a complete outfit of clothes. His instinct tells him which to buy, knowledge enables him to choose wisely, but taste will determine whether or not his clothes are properly selected. When the occasion arises to drop in those notes, experience and knowledge must be combined with good taste plus accurate, spark timing. The Dixieland phrases which follow will help any drummer put the sending touch to his mechanical knowledge. But, even this will not develop that intangible thing called "good taste." Only constant observation and application, plus much thought, and sensitiveness, will help to develop good taste.

While practicing various phrases, bear in mind, that fingering and time are most important. Start very slowly to establish an idea of the fingering, then increase speed until the correct tempo is obtained. After this is set, then apply the accents. Try this without the drum or sticks. Simply sit down in a chair without arms on it, place the book in front of you in a convenient position, lay the palm of the right hand on the right leg and the palm of the left hand on the left leg. Then work out each group by simply slapping the legs with the palms of the hands. In this manner the book can be used at any time or in any place without disturbing others. Then, too, by using the slap method in practicing, one is inclined to go slowly and thus accurate fingering is established.

BASIC PRESS ROLLS AS USED IN THE MODERN DANCE BAND

Arranged by Tommy Thomas

Here is an analysis of basic press rolls. It will surprise many drummers to learn that there are only six fundamental press rolls and since these have never before appeared in print, properly segregated, the publishers are indebted to Tommy Thomas, nationally known Chicago drummer, for the contribution of this section. The publishers, at this time, wish to express their appreciation to Mr. Thomas for his invaluable assistance in the preparation of this book.

The No. 1 press roll is said to have originated in Chicago. The left hand starts the press on the second and fourth beats of the measure and ends with a cut-off on the third and first beats consecutively. The accent is on the counts of two and four (at the start of the press). The right hand beats a steady four to a bar.

The No. 2 press roll is also popular in Chicago and has the same fundamental structure as No. 1 except there is a press reinforcement of the right hand on the counts of two and four in each measure. Bear in mind that the right hand is simply a reinforcement, the left hand still carries the accent.

In order to understand the difference between Press Rolls One and Two as compared to Press Roll No. 3, one should note that the press in examples One and Two is a drag of the left hand stick. Press Roll No. 3 is a distinct roll movement—the roll must be very decided and very crisp.

Observe that the quarter note roll is marked as a 17, which according to the usual marking in drum methods would be incorrect. Bear in mind, however, that roll valuations found in drum methods are basicly open (long) rolls. One would presuppose that this roll if played rudimentally would be executed as a nine-stroke. In modern dance, for this particular example, the roll travels exceedingly fast. Inasmuch as the roll travels at twice the rate of the long roll, the logical marking would show a 17 instead of a 9 stroke roll. Note the introduction of the sixteenth note which follows the dotted eighth cut-off.

One will find the introduction of the sixteenth note necessary in order to provide support for the fullness to the measure. In some cases it is advisable to drop the sixteenth note and the press roll becomes example No. 4.

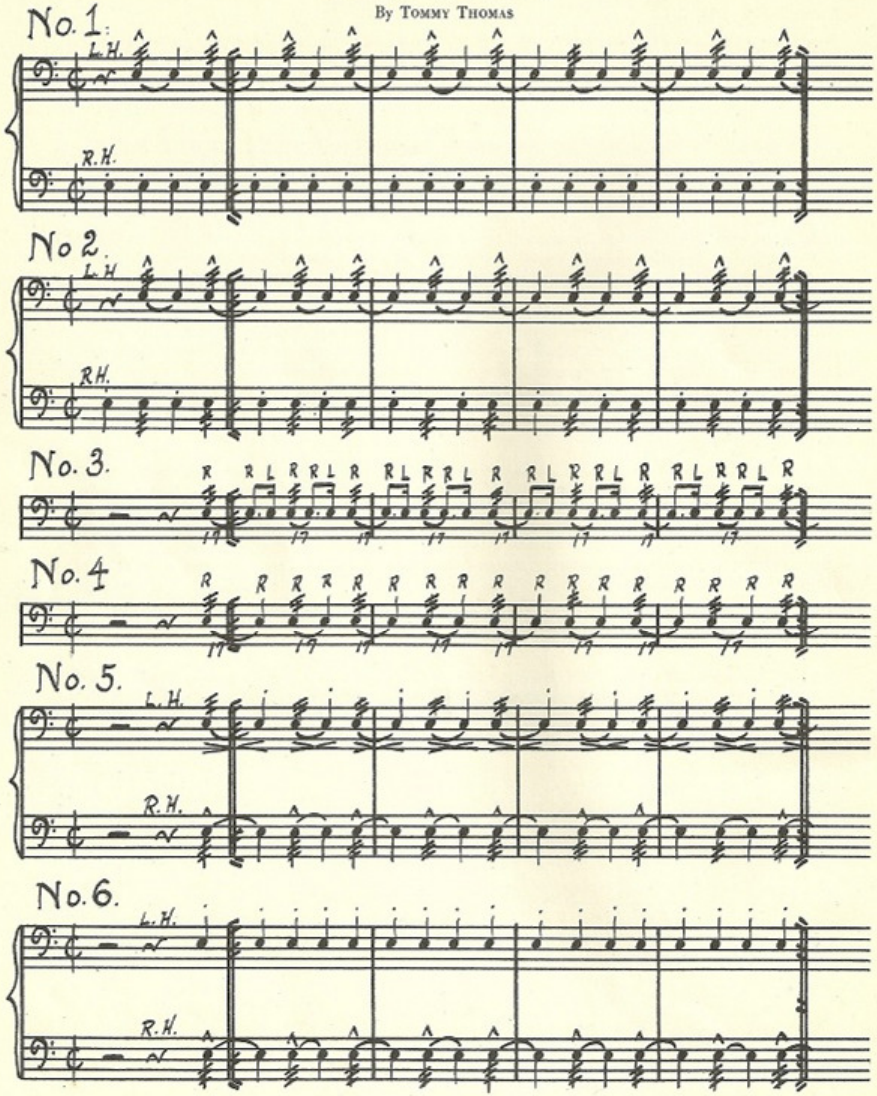
The No. 5 press roll is that used by Ray Bauduc. While Bauduc knows and has used all of the preceding examples of press rolls, he prefers No. 5 because of the fullness it provides. Observe carefully the markings which denote crescendo and diminuendo phrasing. Note also that the press starts on the fourth and second beats of the measure with a sforzando reinforcement of the right hand on the after-beat. Photographic examples explain the execution of this roll in detail on the following pages.

Bauduc also uses the No. 6 press roll which does not carry the reinforcement for the left hand, although it like No. 5 is full and smooth and more pleasing to the ear than any of the others. Notice its execution.

(*Illustrations and samples on Page* 14)

BASIC PRESS ROLLS

By Tommy Thomas



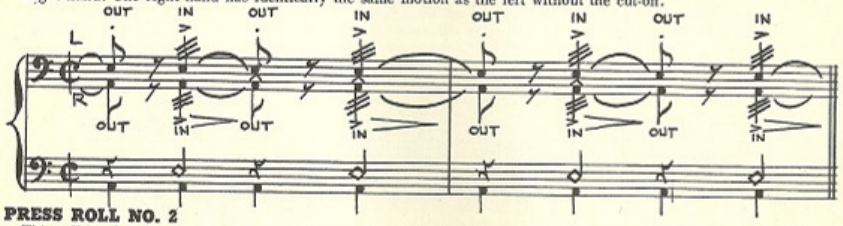
RAY BAUDUC DIXIELAND PRESS ROLLS

PRESS ROLL NO. 1

Here is the standard Ray Bauduc press roll. Since this is the fundamental Dixieland press roll all directions should be carefully followed. *This is really the No. 1 of all press rolls,* and it is to swing, what the Long Roll is to rudiments. Bauduc has found it particularly advisable in recording to cut off the down beat distinctly. You will note that he has given the first and third beats of the measures the value of eighth notes. Unless this is done, (especially in recording), the tempo is likely to lag as in many cases when other press rolls are used. By "cutting" off the down beat, he finds that it makes the roll crisp, sure, and provides a solid effect. From here on many different beats and combinations are evolved, but this roll is one to always use for basic rhythm.

Description—Left hand: The left hand goes outward from the snare drum on the down beat, and comes in toward the center of the drum on the after-beat. It is pressed to each down beat and then cut off shortly in an outward motion.

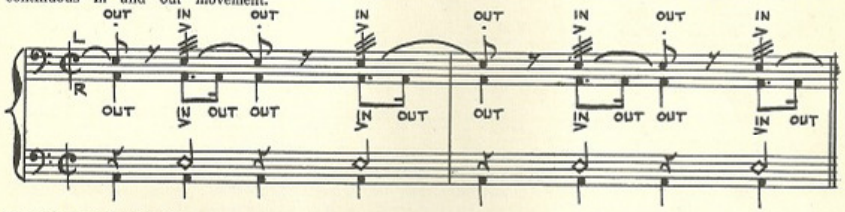
Right hand: The right hand has identically the same motion as the left without the cut-off.



PRESS ROLL NO. 2

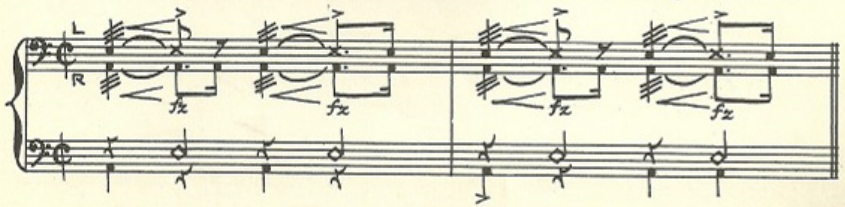
This roll is taken from the No. 1 press roll. It is played normally as written, but can be played to develop dexterity with the left hand. This is the roll that Bauduc uses when he wants to send the band into a Dixieland swing.

Description—The left hand movement is the same as described in the No. 1 press roll. The right hand motion is a continuous "in" and "out" movement.



PRESS ROLL NO. 3

No. 3 press roll differs, as the press starts on the down beat and crescendos to a sforzando rim-shot on the after-beat. *Make sure that this rim-shot is a decided sforzando on the after-beat.* While this press roll is an excellent background beat to the take-off's (different instruments playing solo in the band), playing the same rhythm it must be used with a certain amount of discretion. At this point it would be well to explain the difference between the terms "established" and "unestablished". It so happens that this press roll, (No. 3), would be termed an established beat. It is a type of rhythm that can be used for an entire chorus as a background without introducing other phrases or beats. Unestablished is merely a phrase that is introduced at different times but is not carried through an entire chorus.



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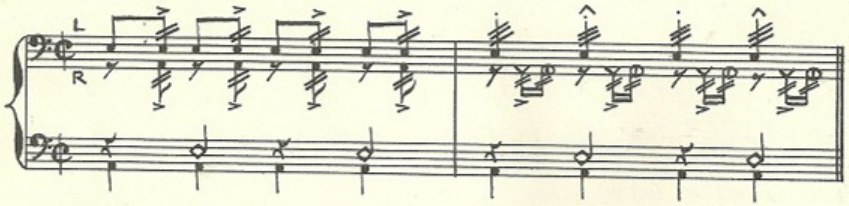
PRESS ROLL NO. 4

This is known as a double time press roll, particularly so in the first measure. In the second measure it has a double time usage of traps. This roll is at its best in sending the drummer into a good break or to send some soloist into a take-off chorus. It can actually be called a "SENDING PRESS ROLL BREAK." — leading to a take-off chorus or solo. It is a good example of our previous definition of "unestablished," for it cannot be used for a full chorus. It should not be used as a foundational press roll unless one is inspired to do so. *It becomes strictly an inspirational roll if used for foundation.*

Description—Note that in the second measure the right hand is supposed to play a glissando from the cow bell to the rim of the bass drum, while the left hand observes the accents. In order to get the proper gliss effect, one will either have to set up his traps according to the Bauduc system, or use traps suited that naturally fall in line and are conveniently located.

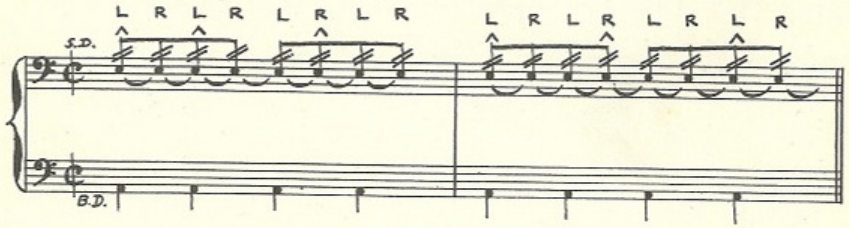


Y= Cow-Bell. ⦶= Stick on Bass Drum Rim.

PRESS ROLL NO. 5

Press roll No. 5 is a continual roll of eighth notes with the accents in a syncopated form. It is a good example of an established syncopated press roll which is used only when a drummer is in a positive groove, unless of course he becomes inspired. If this is the case, the roll can be used freely, for it is one of the best. When this roll is established, one must be careful that he doesn't deviate from it for there is a great danger of throwing the band. Generally its effect on the band is interesting for it puts it in an entirely different groove.

Description—In practicing this roll, first of all eliminate the press (or buzz) until the proper fingering is obtained. Then apply the "in" and "out" motion, and finally add the press. THIS SYSTEM OF ANALYSIS IS APPLIED TO ALL DOUBLE TIME PRESS ROLLS. Of course, do not use in and out motion on all of them. Everything requires careful analysis, for all the component parts of the press rolls and other phrases should be done exactly as written, otherwise the true Bauduc Dixieland effect will be lost.



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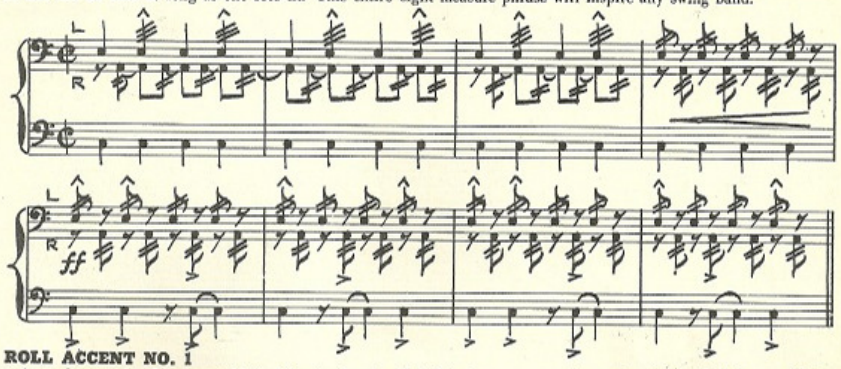
DIXIELAND PRESS ROLLS

PRESS ROLL NO. 6

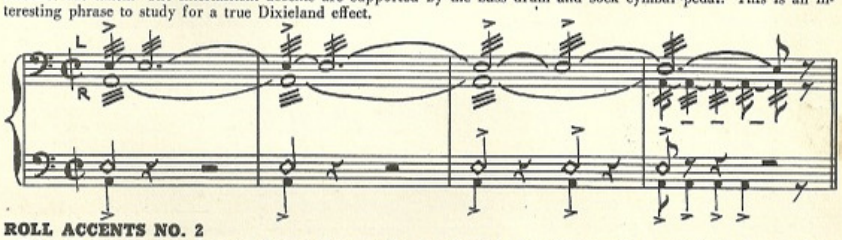
Here is a double time press roll with the left hand accentuating the after-beat. We call attention to the fact that the first three measures have a separate meaning of their own. There are no accents in the four measures, for at this time the pace is being set for the subsequent syncopated measures. From the fifth measure on a typical Ray Bauduc press roll with syncopated bass drum beats is used. It is very important to get the proper accent on the syncopated bass drum beats, for unless it is done the natural effect of the hand and foot work will be lost.

After one obtains the proper interpretation of this press roll, accents similar to those in this example may be thrown in and can be used as long as one sees fit. This entire eight measure phrase will inspire any swing band.



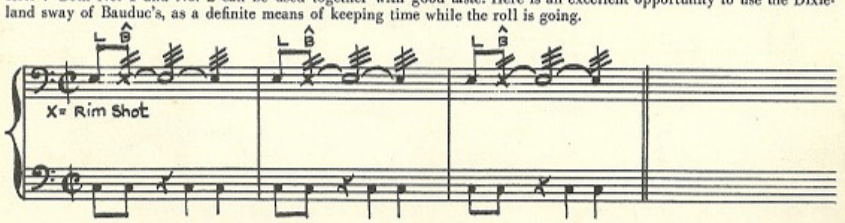
ROLL ACCENT NO. 1

A good example of an unestablished inspirational roll is this three measure phrase classified as Roll Accents No. 1. It represents a typical "liberty" and not used unless the drummer is in a very positive and definite groove when most liberties are taken. The intermittent accents are supported by the bass drum and sock cymbal pedal. This is an interesting phrase to study for a true Dixieland effect.



ROLL ACCENTS NO. 2

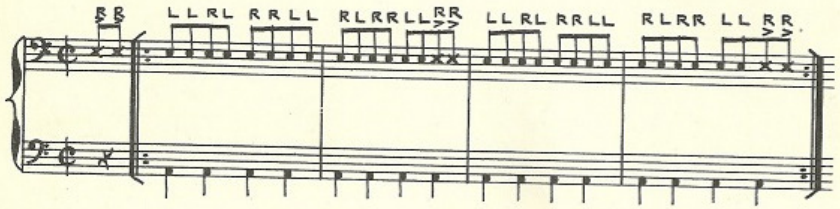
This will show what can be taken from roll accent No. 1 and yet the bass drum work is entirely different. While the snare drum is somewhat similar, (except the second note of the measure employs the use of a rim-shot), the phrase has an entirely different sending power than in No. 1. This phrase could be more appropriately called a "Rush Roll". Both No. 1 and No. 2 can be used together with good taste. Here is an excellent opportunity to use the Dixieland sway of Bauduc's, as a definite means of keeping time while the roll is going.



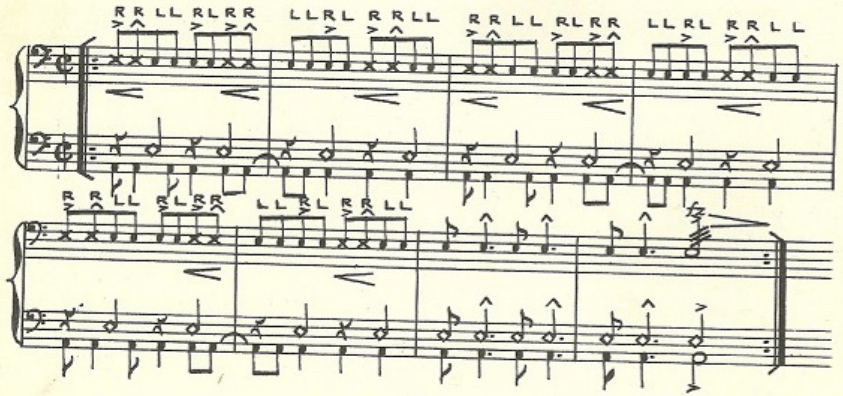
DIXIELAND RATATATS

Probably the most typical of all Dixieland beats are those that are termed by Ray Bauduc as "Ratatats." While many ratatat phrases can be compiled, here are three typical examples that are used by Bauduc. Ratatats are done mainly upon the snare drum or combining straight drum with rim-shot, playing all beats upon the snare. We call attention to the optional bass drum work—either two or four beats to the measure are used.

No. 1. This is a combination showing the use of rim-shots with the snare drum. The phrase is introduced by two rim-shot accents as pick up notes, and the subsequent fingering is rather peculiar. The rim-shots really denote the character of this particular ratatat beat. Rim-shots not only act as preliminary pick-up notes but, also occur on the fourth beat of every measure. Note particularly that only the rim-shots are accented, and should any other notes be struck as loud or louder than the accented rim-shots, the entire phrase will lose its character. Practice this beat on the knees as previously explained in order to get the proper fingering. The same beats can be mixed up on traps.



No. 2. This is an eight measure ratatat phrase showing a little more variety in ratatats. Observe the accented rim-shots on the first and fourth beats of the first measure and the third beat of the second measure, etc. The crescendos should be followed, and those accents marked with the apex (or point) on the top are struck harder than those accents marked with the apex placed to the right. Practice this eight measure phrase on the knees and thoroughly master it before trying the bass drum part. Start slowly, and master the fingering, then bring up to tempo. It is interesting to note that the last two measures of this phrase have a sending character. This means that one may either continue these ratatats as a repeat strain or go into an entirely different thought.



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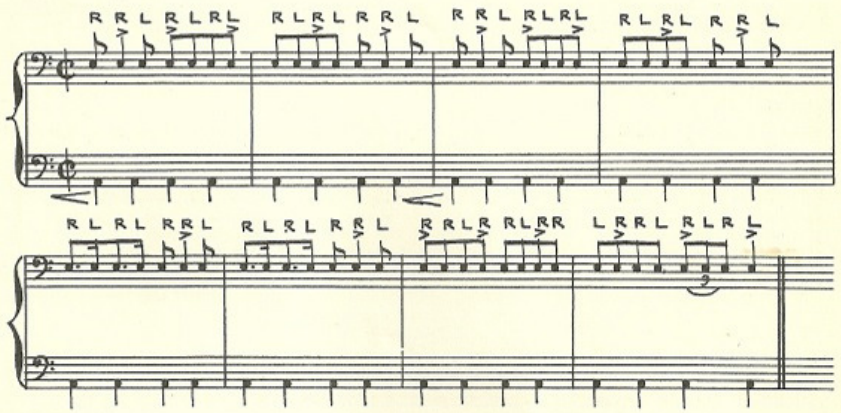
DIXIELAND RATATATS

No. 3. Although this ratatat is similar to No. 2 it contains some excellent hand-to-hand work with a mixture in the last two measures, illustrating change in thought. It can be used as an eight measure inspirational break as well as a ratatat.



DIXIELAND WIRE BRUSH RHYTHMS

BRUSHES NO. 1

Wire brush rhythms are fundamental and are as important to the drummer as press rolls. The study of these Dixieland brush rhythms will prove interesting. This series is arranged progressively—starting with the easiest, and progressing to the hardest. No. 1 rhythm is on the snare drum only, or choice of tom-tom. The others employ the use of the snare and bass drum, then finally the traps. Brushes No. 6 is the famous beat given Ray Bauduc by Ben Pollack who, Bauduc believes, originated this particular rhythm. Brushes No. 7 is on the snare drum only, and has a peculiar wash effect to be used only upon sweet numbers. Note that on all brush rhythms the bass drum is optional two or four beats to the measure. Sock cymbal pedal is also optional.

The left hand stays on the snare drum; the right hand has choice of playing either the snare or tom-tom. This is a steady wire brush rhythm, and can be played as long as one sees fit. It should be used on sweet or soft swing numbers. The left hand is a sweep after-beat on the snare drum starting from the top of the drum and going downward toward the middle. The right hand stays in the same place, establishing solid rhythm. As stated before, it can be used either on the snare drum or tom-tom; in fact, it can be used on anything, like cymbal, etc. This is not advisable, however. It has been found that if the right hand slaps the same figure on the bass drum head, brushes No. 1 becomes a perfect sender for the band. The motion is the same as that described in brushes No. 2, first measure only.

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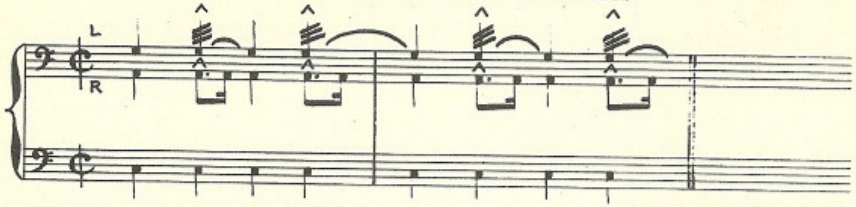
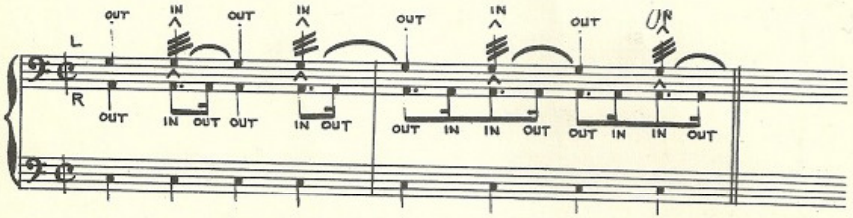
DIXIELAND WIRE BRUSH RHYTHMS



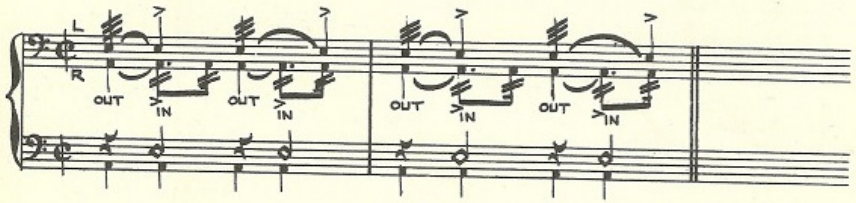
BRUSHES NO. 2

Brushes No. 2 is a positive, solid "groove background" for take-off's or ensemble. The left hand is the same as brushes No. 1, remaining on the snare drum, the down beat is "out" motion, and the after-beat uses the "in" motion. For the sake of clarity, the term "out" means: *out from the snare drum*—a motion that moves outward from the center of the snare drum and executed with either hand. If the notation shows a beat and a roll, the beat is NOT a wash or a drag, but a simple beat executed as such. The "in" motion starts *away* from the drum at the sides of the body and comes *in* toward the center of the drum, and is executed with either or both hands as noted on the score. This type of note determines whether or not the note is a wash or distinct beat. For instance, should the note signify a roll, this means that it becomes a wash note. It is a drag going in the direction stated in the example. The term "drag" is a *motion* and *not* the Rudimental Drag. Watch the accents carefully—they come on the after-beat. Accents cannot be reversed, and still obtain the true Bauduc Dixieland effect.



BRUSHES NO. 3

The right hand "swats" the bass drum head on the after-beat. Brush never leaves the bass drum head, and is used the same way as in brushes No. 2, the accent being on the after-beat. The outward motion of the right hand is away from the body, going toward the right. The inward motion comes from the outside and sweeps to the left toward the body. Note that instead of a wash, start with the left hand on the after-beat, as in the case of Brushes No. 1 and 2. The wash starts on the down beat and is accented on the after-beat. While this creates fullness, be sure that the down beat neither accents nor overshadows the after-beat. A good time to use this rhythm is on soft, sweet numbers, like "Body and Soul", and on rather subdued numbers, like "Sweet Sue" and "Sweet Lorraine." It can even be used to put the band into a groove on heavier sweet numbers, such as: "Dinah."

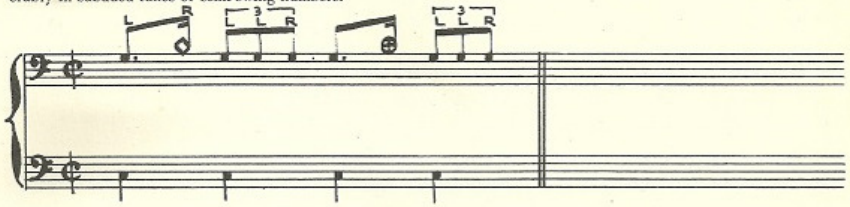


(*Continued on Page* 21)

(*Continued from Page 20*) **DIXIELAND WIRE BRUSH RHYTHMS**

BRUSHES NO. 4

This introduces a variation in brush work by introducing the use of traps. If this is played on the traps as a Mix-Up: (using different articles), discretion should be exercised according to the shade and color of the tune. It is used preferably in subdued tunes or semi-swing numbers.

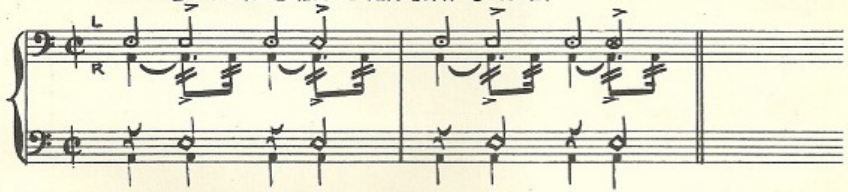


◇ = Large Turkish Cymbal. ⊕ = Small Turkish Cymbal.

BRUSHES NO. 5

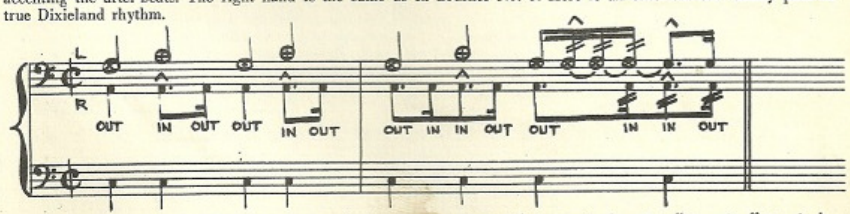
The after-beat is established by hitting the larger cymbals with the left hand brush. The right hand uses the same motion as in brushes No. 3. The left hand accents after-beats by hitting the louder cymbals. Work in a circular movement with the body, daubing at the convenient cymbals that fall in line of motion. Always bear in mind that the after-beat is the true Dixieland Swing. The weak beats are filled in by "Greeko" and snare drum after-beat cymbals so that the motion may be kept going. The brush never leaves the bass drum head except for the swat.

□ = CHINESE CRASH CYMBAL
◇ = LARGE TURKISH CYMBAL
⊕ = SMALL TURKISH CYMBAL
⊙ = "GREEKO" CYMBAL
⊗ = SNARE DRUM AFTER-BEAT CYMBAL.



BRUSHES NO. 6

This is the Ben Pollock wire brush rhythm which was given Ray Bauduc when he joined Pollock's band. This is a very fine brush rhythm, because of the variety of traps used, and the combination of traps establish an intriguing figure. This beat is used on pretty ride numbers and is considered as an established rhythm. Be sure it is established, or the interpretation will be lost. This rhythm is not supposed to be mixed up. It is to be played exactly as shown, accenting the after-beats. The right hand is the same as in Brushes No. 3. Here is an excellent soft steady pace of true Dixieland rhythm.



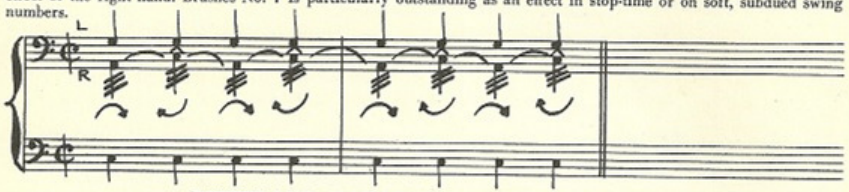
⊗ = Snare Drum After-Beat Cymbal. ⊕ = Small Turkish Cymbal. ⊙ = "Greeko" Cymbal.

(*Continued on Page 22*)

(*Continued from Page 21*) **DIXIELAND WIRE BRUSH RHYTHMS**

BRUSHES NO. 7

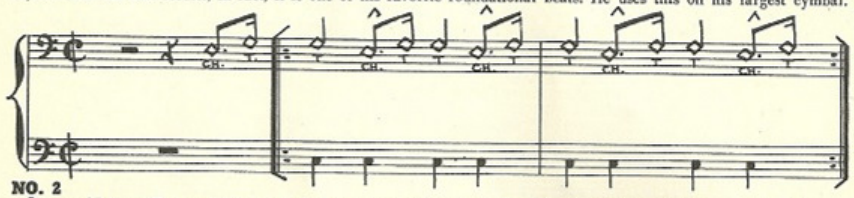
. The right hand travels clockwise in a continuous circle, shaped somewhat oval as shown by the arrows in the example. The after-beat is accented. One should note the position of the arrow heads in the example in order to determine where the brush is at the time of each accent. At no time do the brushes leave the head on the wash movement. While doing this, the left hand beats a positive four to a measure establishing steady rhythm, yet does not overshadow the wash effect of the right hand. Brushes No. 7 is particularly outstanding as an effect in stop-time or on soft, subdued swing numbers.



DIXIELAND RATATAT CYMBAL RHYTHMS

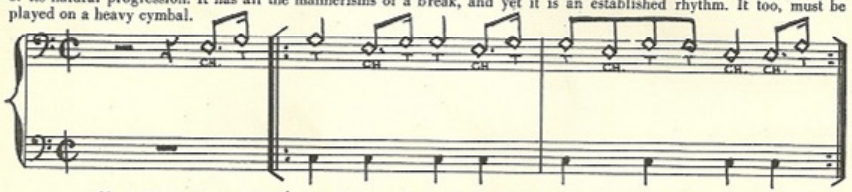
NO. 1

While this is a foundational Dixieland cymbal rhythm, it can also be used for an entire chorus in order to get the band going. Note that the choke is on the after-beat, thus providing a solid accent. Ray Bauduc uses this No. 1 cymbal rhythm with the best results, in fact, it is one of his favorite foundational beats. He uses this on his largest cymbal.



NO. 2

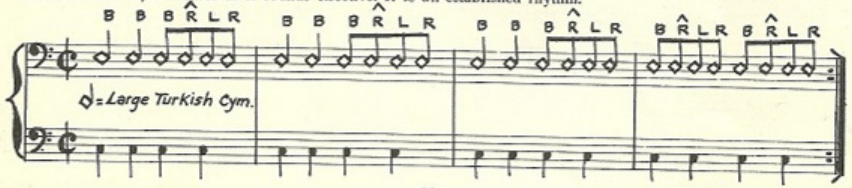
One would naturally use this cymbal rhythm in conjunction with No. 1 because of its similarity, and also because of its natural progression. It has all the mannerisms of a break, and yet it is an established rhythm. It too, must be played on a heavy cymbal.



Ch. = Choke. T = Tip of stick on top of cymbal. Left hand deadens partially.

NO. 3

No. 3 is also supposed to be played on the heavy cymbal. This is done with the right stick on the cymbal top, while the left stick is held horizontally beneath the cymbal. It is a syncopated ratatat, typical of Ray Bauduc, and can be used during an ensemble or solo take-off chorus to good advantage. This can also be used for a half, as well as a whole chorus, or as many measures as it sounds effective. It is an established rhythm.



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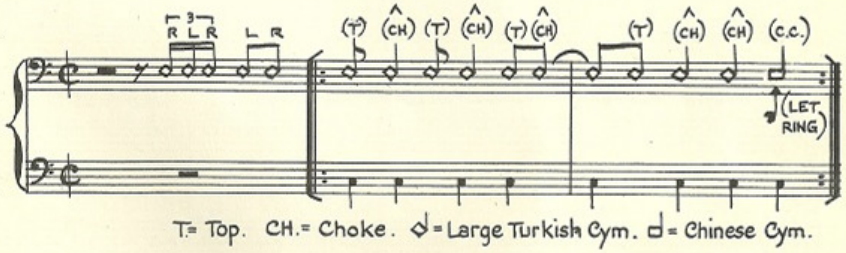
DIXIELAND RATATAT CYMBAL RHYTHMS

(*Continued from Page 22*)

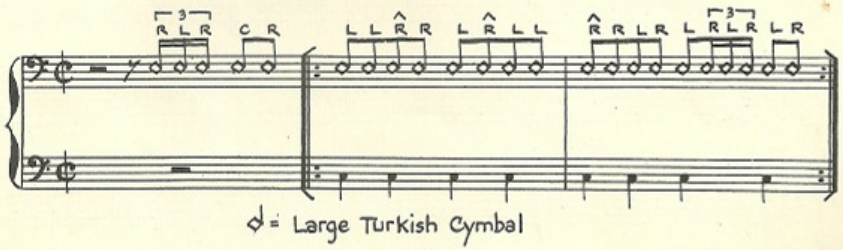
NO. 4

Note that this starts with a triplet on the second half of the third beat, which must be played distinctly in order to give the phrase its proper character. All chokes must be accented. The opportune time to play this beat is when both the reeds and brass are playing different figurations. This cymbal work should be different than the rhythms established by the saxes and brass, and will create a combination of three distinct effects. Neither the brass nor the reeds should use this same rhythm against the other, for it is not intended to augment its same figure. If this is done, it naturally subdues the weaker section and destroys the distinctive effect. Here is a practical example of how this rhythm works: Select a saxaphone and trumpet player from the band and ask each to play something different, but be sure their rhythms are not too closely related. (Otherwise a muddy effect will result.) Then play the cymbal rhythm against theirs and notice how distinctly all three sound. This can be used also as a two measure break.
Cut. No. 1 P 26 (Rat No. 4)



NO. 5

No. 5 starts out the same as No. 4, with the triplet and eighth note combination, and is an established Dixieland rhythm. The triplet keeps repeating itself on the second half of the third beat of every other measure, and is the most important element in the phrase, for it denotes the character of this particular beat.



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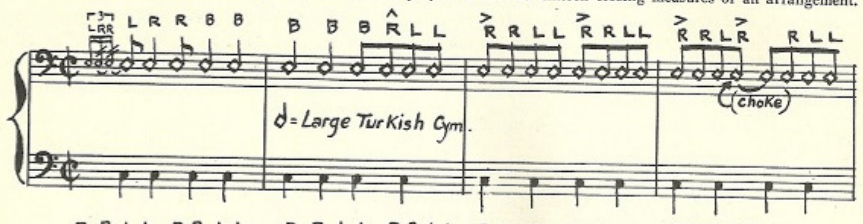
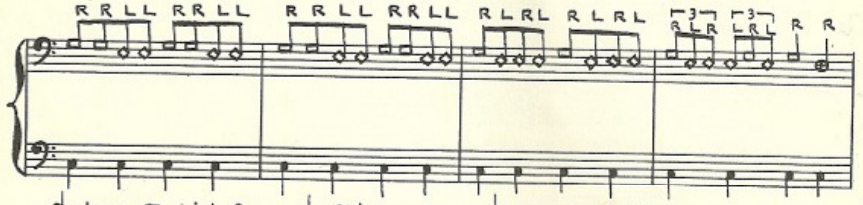
DIXIELAND RATATAT CYMBAL RHYTHMS

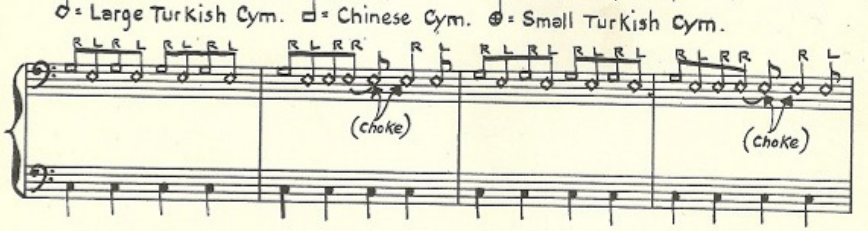
(*Continued from Page 23*)

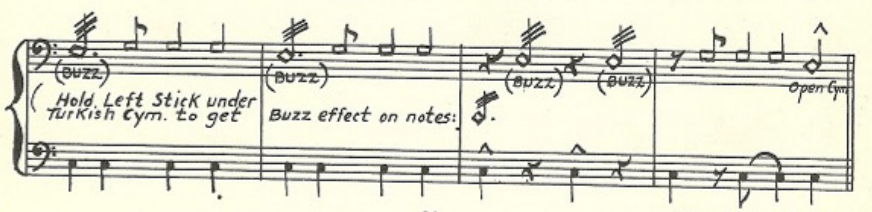
NO. 6

This will prove to be one of the most interesting phrases in the book. Ray Bauduc included this as a good example of a Cymbal Concerto for solo work. If Bauduc were called upon to play a sixteen measure phrase as a feature, he would either play this rhythm as presented here, or something very closely related. The right stick is on the cymbal top, the left stick beneath. The letter "B" means both sticks should be struck together. At this point we find it advisable to mention that the characters of the notes must be carefully observed. The left stick remains under the large heavy cymbal, while the right stick plays on the combination of large Turkish cymbal and Chinese crash. In the thirteenth to fifteenth measure the left stick produces a buzz, (or sizzle), beneath the large heavy cymbal. In the next two measures, the bass drum rhythm is very important in order to properly close the sixteen measure phrase. If this is used as a sixteen measure phrase, it should be played as the last sixteen closing measures of an arrangement.









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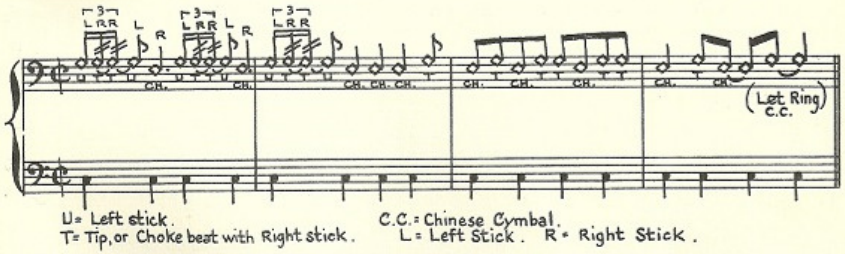
DIXIELAND RATATAT CYMBAL RHYTHMS

(*Continued from Page* 24)

NO. 7

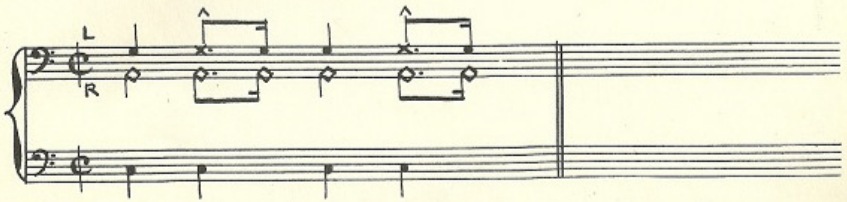
Here is an interesting four measure cymbal break. Note the fingering very closely, as well as the character of the notes. This is another very typical Bauduc break, and offers a lot of pleasure and satisfaction to play.



DIXIELAND ARTILLERY COMBINATIONS

NO. 1 ARTILLERY

When the band screams, it is up to the drummer to supply the artillery, and No. 1 is a good basic rhythm to use. The right stick is on top of the heavy cymbal which should be struck and let ring. The left hand plays the same figure, combining snare drum and rim-shots. Use the rim-shot on the after-beat, which provides sufficient emphasis. When the band screams it is important that the drummer should become prominent in order to add the necessary color. Of course, the same phrase can be played softly, but is at its best screaming. The bass drum may be played two or four to the measure, but if the band comes to a terrific climax, let the bass drum play two beats to the measure in order to help them finish. (This has a better sending power for a climax.) This is simply the foundational beat emphasized.



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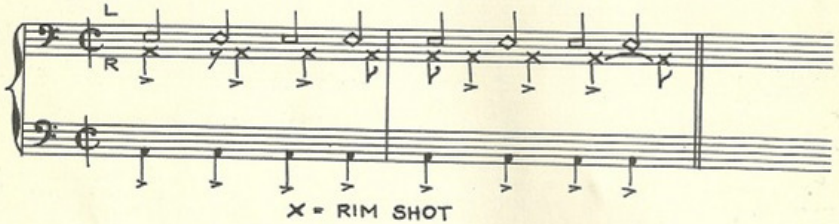
DIXIELAND ARTILLERY COMBINATIONS

(*Continued from Page* 25)

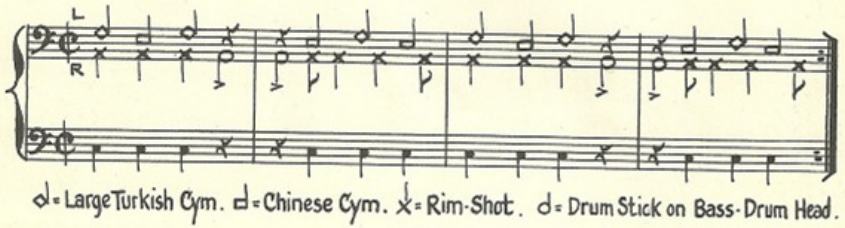
NO. 2 ARTILLERY

This is a good "ride-out" beat and will swing either the band or soloists. It has the same character as other beats that employ the use of three distinct tones. Alternate the left hand from the heavy Turkish cymbal to the Chinese crash, (giving two cymbal tone effects), while the right hand is playing an entirely different rim-shot rhythm. In order to obtain the proper sticking, start with the left hand first and when this is attained and in proper tempo, apply the right hand. If this method proves difficult, reverse the procedure. No. 2 can be used on either screaming ensemble, or the opposite. The bass drum is preferably four to a measure, which will help support the right hand.



NO. 3 ARTILLERY

Here's a combination of three tone colors, using a peculiar support of solo (stick) on the bass drum. This solo is introduced in the fourth and first beats of the first measure, and every other subsequent measure. It is used in open spots in the arrangement, and fits so well that it provides a great deal of satisfaction to the drummer and other members of the band, and of course, is a good Dixieland effect. The two beats that we just mentioned, are made with the right stick on the bass drum head, and must be prominent. We call your attention to the fact that the pedal beats of the bass drum are left open as rests in order to allow the full effect of the prominent drum stick solo beat on the bass drum head. These two solo beats have a sending power to the rest of the phrase, and are its sole support. The left hand alternates from the Turkish to the Chinese cymbals leaving the fourth and first beats open as in the case of the bass drum pedal beats. This beat is typical of Dixieland numbers, in which just such openings occur. *This means that this particular beat is basic.* Drummers who have known Ray Bauduc for many years will not only recognize that this phrase is typical of him, but also exposes his supreme style.



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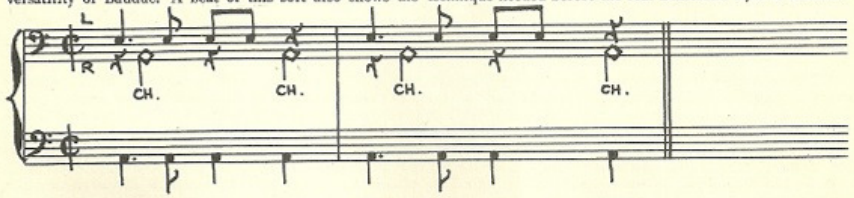
DIXIELAND ARTILLERY COMBINATIONS

(*Continued from Page* 26)

NO. 4 ARTILLERY

Although this slightly differs from the past three examples, it is very closely related to Bauduc's style of playing. Each part must be practiced separately. This has intricate hand and bass drum work, but one will find it easier to attain, if the left hand is practiced first. Then, as the left is kept going, add the right hand. Practice until the correct fingering becomes automatic. Do not try to add the bass drum while the hands are playing their part. As the bass drum part is studied merely think the rhythm as expressed by the hands, until the bass part begins to work itself out. *Then add the hand work, combining it with the foot.* This beat has a great deal of character, and shows the versatility of Bauduc. A beat of this sort also shows the technique needed before the real Dixieland style is attained.

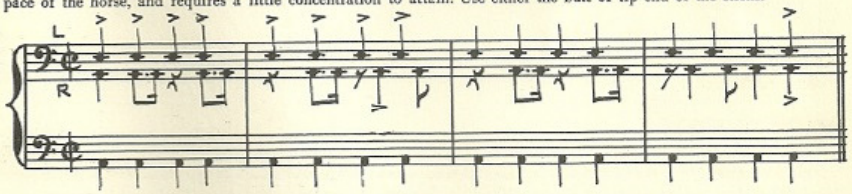


CH. = Choke

DIXIELAND MIX-UPS

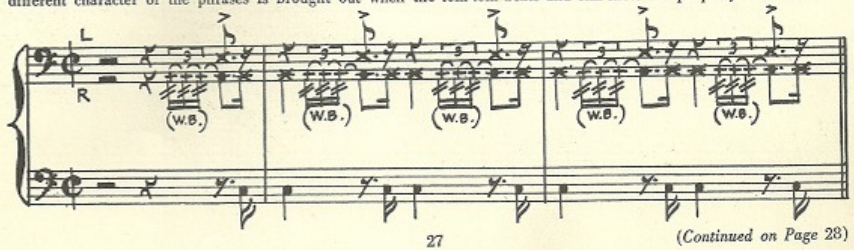
NO. 1 MIX-UPS

Here is the famous Ray Bauduc "Race Horse" beat, which is another true Dixieland effect. This provides a good background for take-off solos. Anyone who ever saw Ray Bauduc will remember how he turned the sticks over and beat out this phrase on the bass drum counter hoop. This should be practiced first by slapping out the rhythm with the hands as previously suggested. While this is a syncopated Race Horse Thud, it is really an improvement on the pace of the horse, and requires a little concentration to attain. Use either the butt or tip end of the sticks.



NO. 2 MIX-UPS

At first glance this looks exceedingly hard, because of the manner in which it is written. However, if this beat is analyzed properly it will be comparatively easy to master. The only time it becomes difficult is when the bass drum beat is added. This phrase goes back to the foundational Dixieland beat. The only difference being that Bauduc has added the gliss and tom-tom coloring, while the left hand hits rim-shots. In analyzing this beat, note that the gliss starts on the wood block and works off to the counter hoop of the bass drum. The gliss is written in triplet form and has *very little time value* on its way down to the counter hoop. It has the same time as a RUDIMENTAL FOUR-STROKE RUFF. Of course, instead of the single distinct beats of the four-stroke ruff, it employs a glissando. The different character of the phrases is brought out when the tom-tom beats and rim-shots are properly accented.



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(*Continued from Page* 27)

DIXIELAND MIX-UPS

Characters:

+ = Wood Block. O = Drum Stick on Bass Drum Head. ✳ = Tom-Tom.

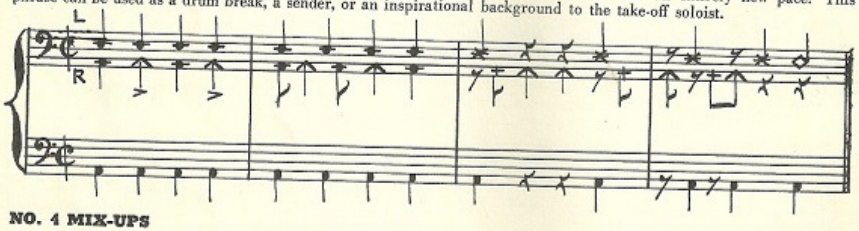
Λ = Cow-Bell. X = Rim Shot. ◇ = Chinese Crash Cymbal.

● = Drum Stick on Bass Drum Counter-Hoop.

▭ = Chinese Crash Cymbal.

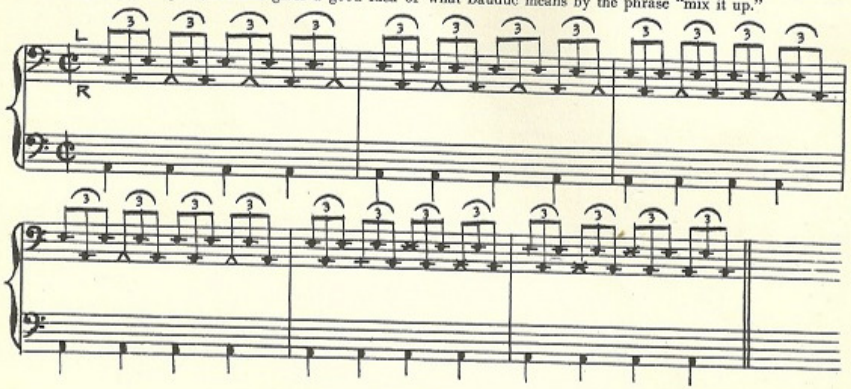
NO. 3 MIX-UPS

This is our idea of a sensational phrase, which is another expose' of Ray Bauduc's Dixieland style. It is also a definite style of ratatats. Follow carefully the order of beats as shown. Notice that the loudest traps are struck on the after-beat of the first measure, and in the last three measures the loudest traps are struck on the important syncopated beats. Play this with the hands open as previously described. Be sure that the left hand sets four to a measure before bringing the right hand in on the syncopated beats. *Do this on the first two measures only.* Apply this same technique to the last two measures before putting the entire phrase together. It might even be a good idea to sit before a low table upon which different articles have been placed and give each article the name of the traps shown in the phrase, then work out this method before applying the beat to the drum outfit. When the rhythm is definitely in mind, play the last two measures over and over, in order to get the proper bass drum effect. One will find that this four measure phrase offers a real thrill when played, for it throws the band into an entirely new pace. This phrase can be used as a drum break, a sender, or an inspirational background to the take-off soloist.



NO. 4 MIX-UPS

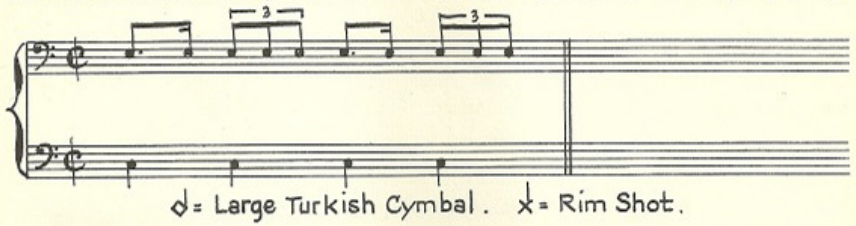
This is an interesting study in triplets, a flashy phrase typical of Ray Bauduc, and uses traps. Be sure you observe the markings of the triplets, for this gives a good idea of what Bauduc means by the phrase "mix it up."



RAY BAUDUC SUGGESTIONS AND NOTES

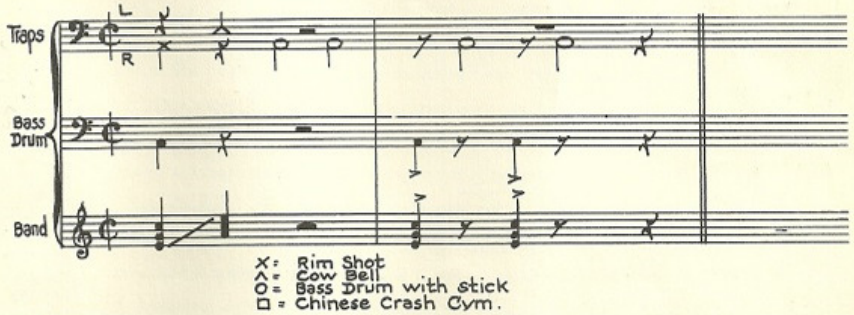
NO. 1 NOTES

This phrase could have been included in the mix-up section, but is presented here because it also makes a good soft mallet beat on the counter hoop of the bass drum. Try it in its original form too—of mixing it up on traps.



NO. 2 NOTES

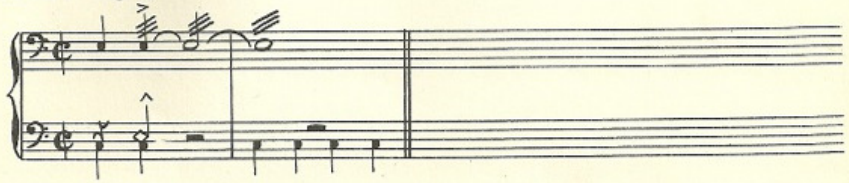
In case one of the arrangers in the band is doing a special Dixieland number, write out this beat. Ask him to leave a spot open for this must be written in the arrangement (and in the drum part), because it will not fit otherwise unless an opening accidently appears. This is a typical effect with a Dixieland tradition. It has a definite character. Note that we have cued in the ensemble part, so that the arranger can fit this properly in his arrangement.



NO. 3 NOTES

This is properly called a "sender for a break-it-up chorus." To get the right interpretation, play this phrase two measures before the soloist takes off. Of course, on the take-off chorus the drummer must give the soloist support. (A "sender" is something that sends the soloist off into his chorus.)

Cut No. 1 Page 32

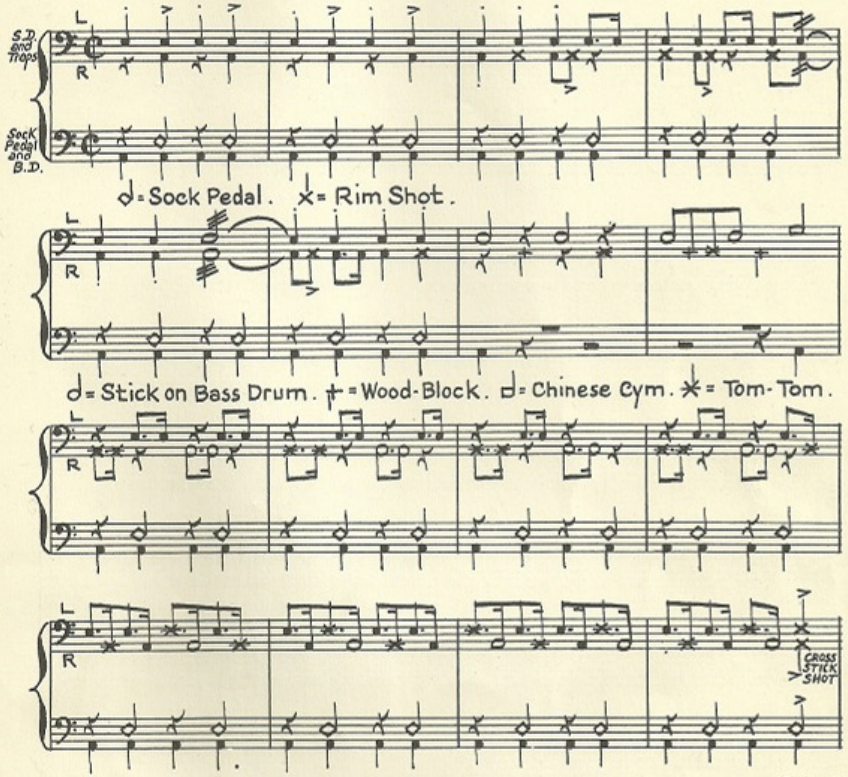


PAGAN LOVE SONG

Most drummers have something they particularly like to feature — something that is distinctly their own. Ray Bauduc is famous the world over for his extraordinary execution in the special stop-chorus of Pagan Love Song. We present here his thirty-two measure solo which has been arranged for the first time. Since this has never been written before and because it is a product of true inspiration, Bauduc may never again play each phrase exactly as shown here. It was his mood at the time the arrangement was made, and is precisely the way he executed it then. His many friends will recognize these typical phrases and will, no doubt, be gratified to see them in print. One will find an application and resemblance to other phrases that are in this book, but this inimitable arrangement shows just another reason why Ray Bauduc is probably the most outstanding Dixieland stylist in the world. The drummer will appreciate what the presentation of this arrangement means, for it exposes Bauduc at his best, and makes public the intangible something that has never before been grasped. It is so difficult that no arranger has been able to copy it down, and it is interesting to note that it took over six hours of continuous work just to prepare these thirty-two measures. It is indeed a splendid tribute to one of the finest drummers in the business. His generosity in bringing this into print sets an unequaled and unrivaled precedent.

RAY BAUDUC'S FAMOUS "DIXIELAND" ARRANGEMENT OF

"PAGAN LOVE SONG"



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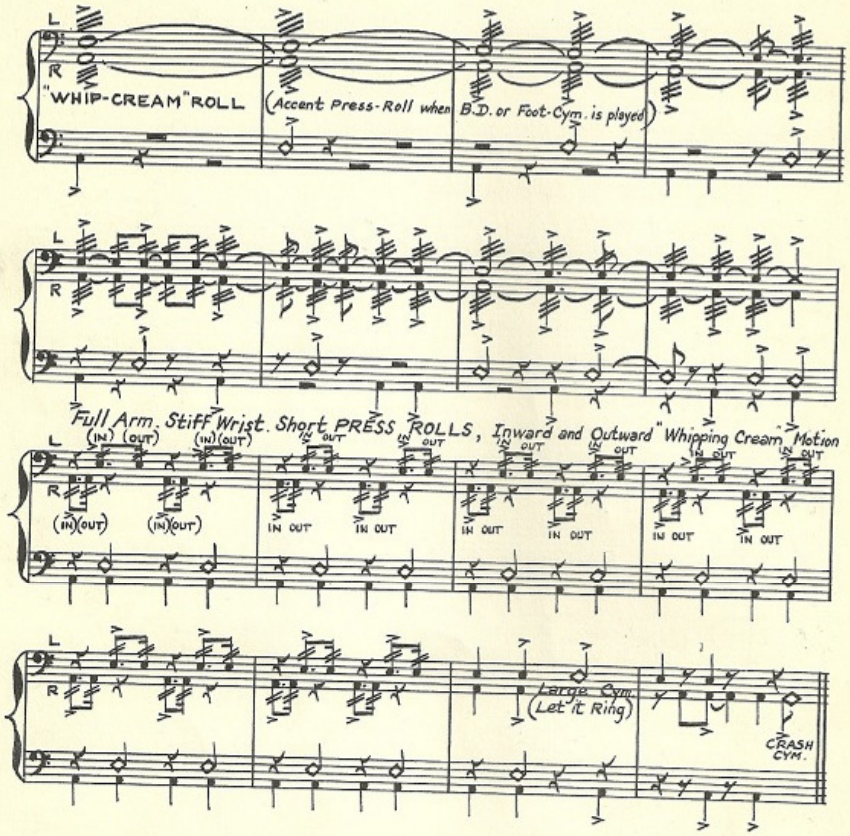

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